

GRANITE STATE

JANUARY, 1965

ARCHITECT

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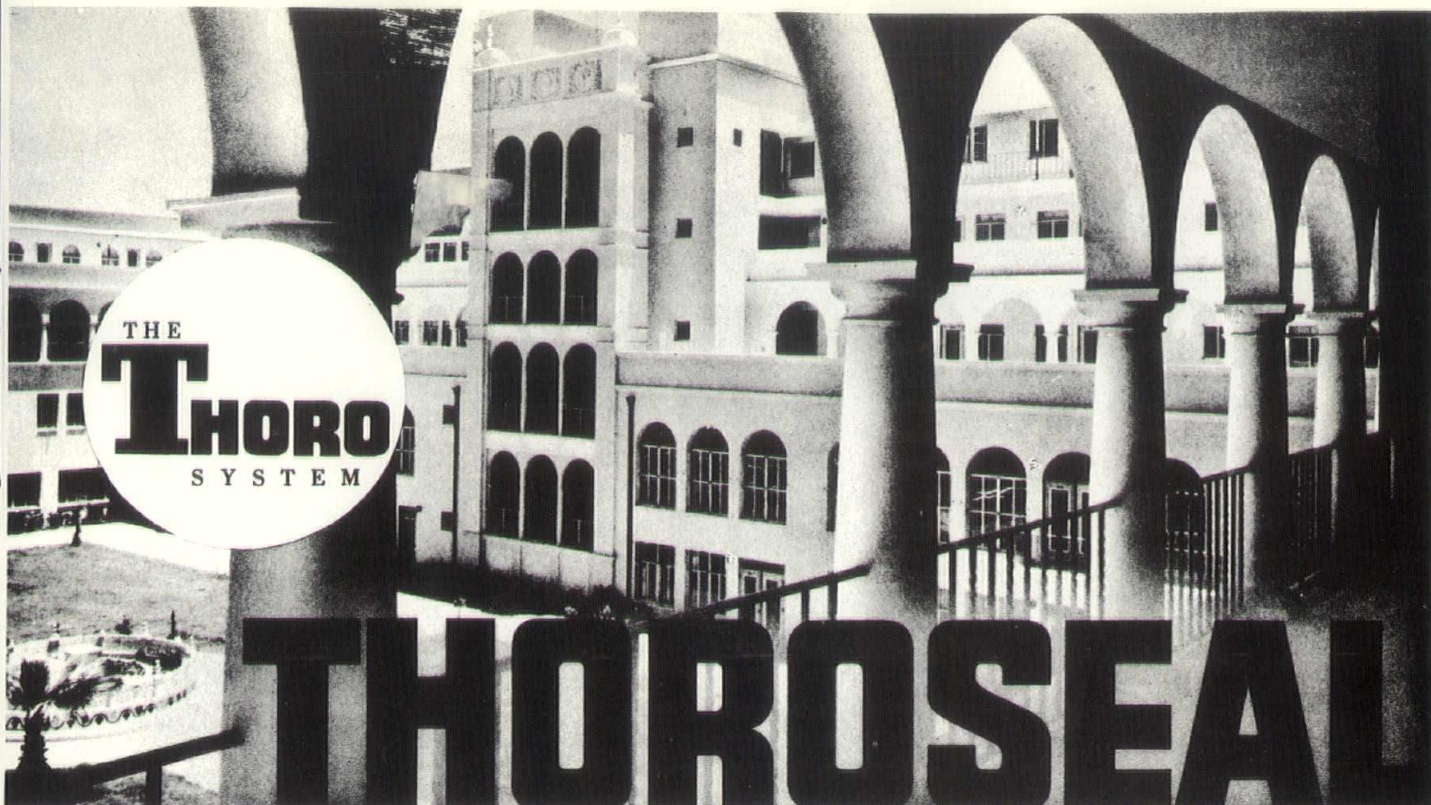
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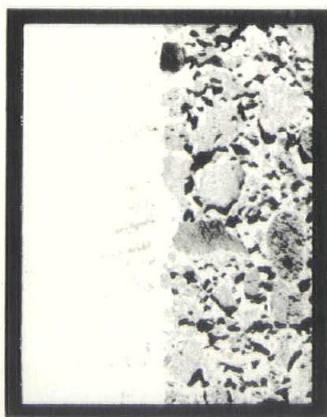


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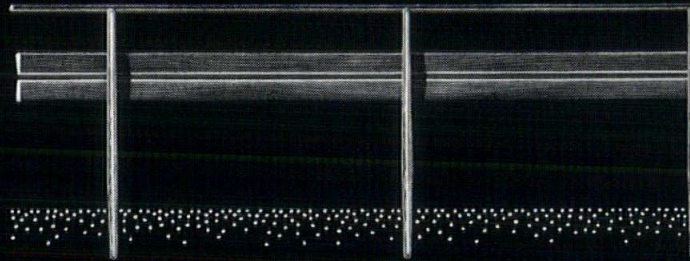
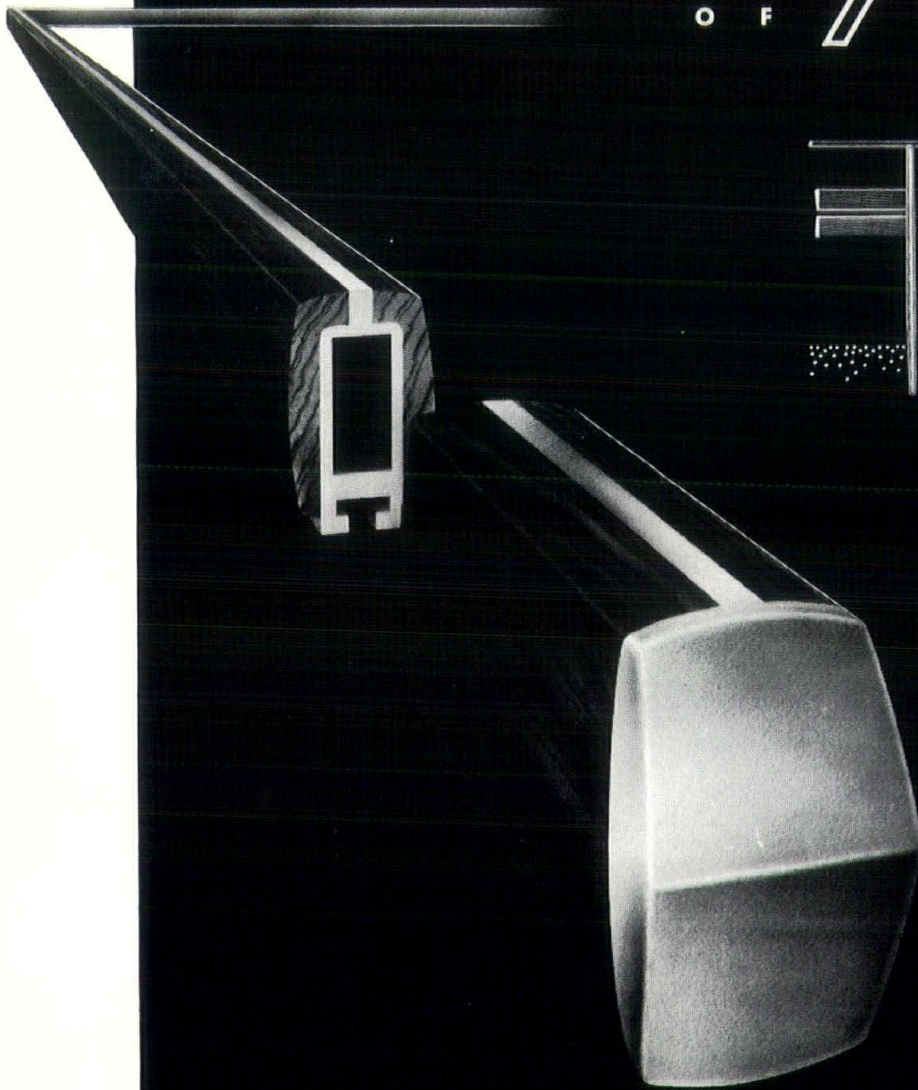
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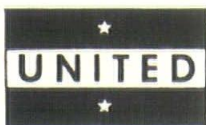
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Front Cover: Spiral staircase at Arts Center, Colby Junior College.

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Notes And Comments

THE annual New England Regional Conference of the American Institute of Architects for 1964 was held in Manchester, Vermont, late last fall. In the words of Arnold Perreton, President of the New Hampshire Chapter, "the results of this convention may influence aesthetic thinking in New Hampshire."

Emphasis at the conference was on Aesthetic Responsibility, "to foster and encourage professional proficiency in architectural design and the public application of its value to society; to recommend procedures for all community components toward the development of programs in furtherance of the creation of order and beauty in our environment."

Carrying out the conference theme was the presentation of awards to the layman in each state in New England who, in the judgement of the Architects in his state, had done the most to contribute to good design in architecture. Mr. Perreton presented New Hampshire's award to Mr. Richard Olmstead, Business Manager of Dartmouth College. Other recipients of awards included the late Dr. A. Whitney Griswold, former President of Yale University; Robert Barrett, President of the Holyoke, Massachusetts, Water Power Company; Robert Morgan, President of the 5¢ Savings Bank in Boston; Dr. Rupert L. Spencer, Executive Director of Special Services, Vermont Department of Education; Niran C. Bates, Director of the Maine Bureau of Public Improvements; and Mrs. Antoinette Downing, Historian on Colonial Architecture and Chairman of the Historic Zoning Commission in Rhode Island.

Mr. Olmstead's citation read as follows:

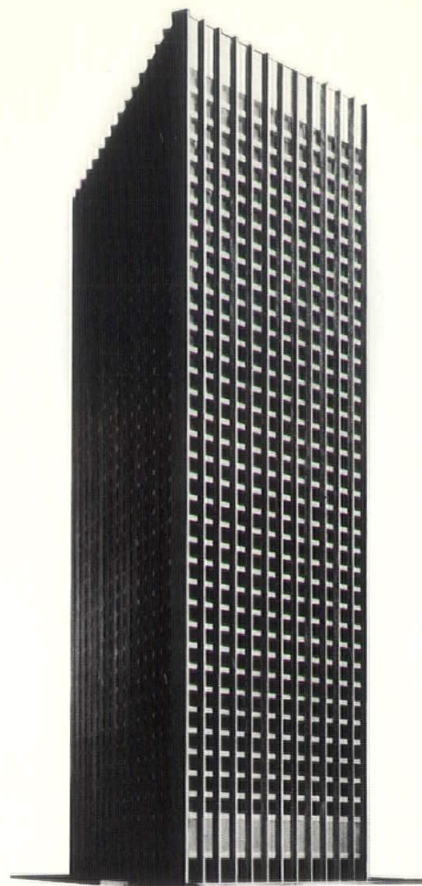
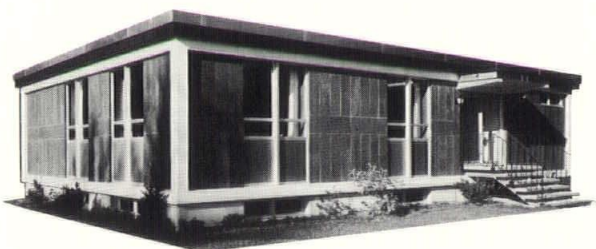
Founded in 1769, Dartmouth College is justly proud of its long New England tradition. Dartmouth Row reflects in the simplicity of its architecture this rich Colonial heritage, and newer buildings of Georgian style have continued to demonstrate appropriately Dartmouth's identity with New England's early history.

That tradition, however deeply rooted in the past, need not impede progress is evidenced by Dartmouth's record of accomplishment and leadership in the field of education. Recently the college has given further evidence of its forward-looking attitude by introducing within its campus new buildings of contemporary design. It is not important on this occasion that professional people agree on the quality of the designs, but it is important that Dartmouth is creating opportunities for the expression of new and stimulating architecture. The influence of Dartmouth's new architecture upon the aesthetic sensitivity of New Hampshire's citizens is significant.

For this contribution to the creation of a climate favorable to the stimulation of better architecture, the New Hampshire Chapter of the American Institute of Architects is pleased to present to Dartmouth College this citation.

Mr. Olmstead, as recipient of the citation, took part in a Seminar on Aesthetic Responsibility with Mr. Richard Snibbe, AIA, of New York, as Moderator. Other members of the panel were Francis W. Sargent, Associate Commissioner of the Massachusetts Department of Public Works; Charles Whipple, Chief Editorial Writer of the *Boston Globe*; James G. Rogers, Chairman of the

(Please turn to page 33)



What Do These Buildings Have In Common?

The building on the left is the new administration office of The Palazzi Corporation, Hooksett, designed by New Hampshire architect Guy K. C. Wilson.

The New York skyscraper was designed by Eero Saarinen. Both buildings are faced with Swenson Canadian Black Granite, thermal stippled and jet honed finish. The granite for both was fabricated by us at the same time, thereby greatly reducing the cost of granite for the Palazzi building. This customer received much more for his money than would have been possible otherwise.

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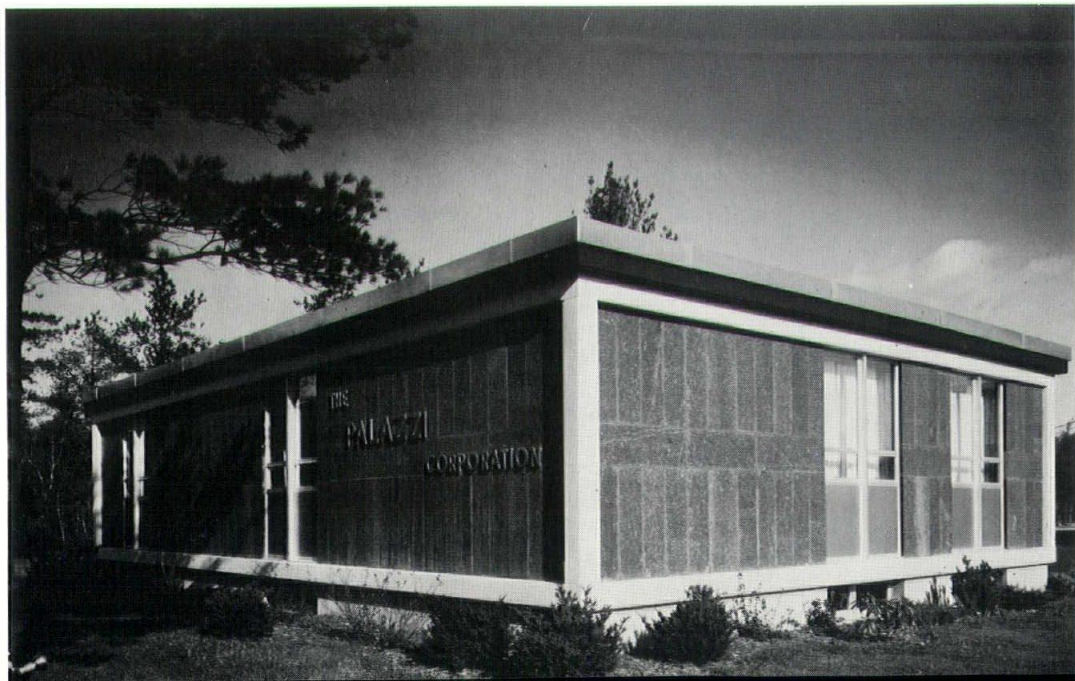
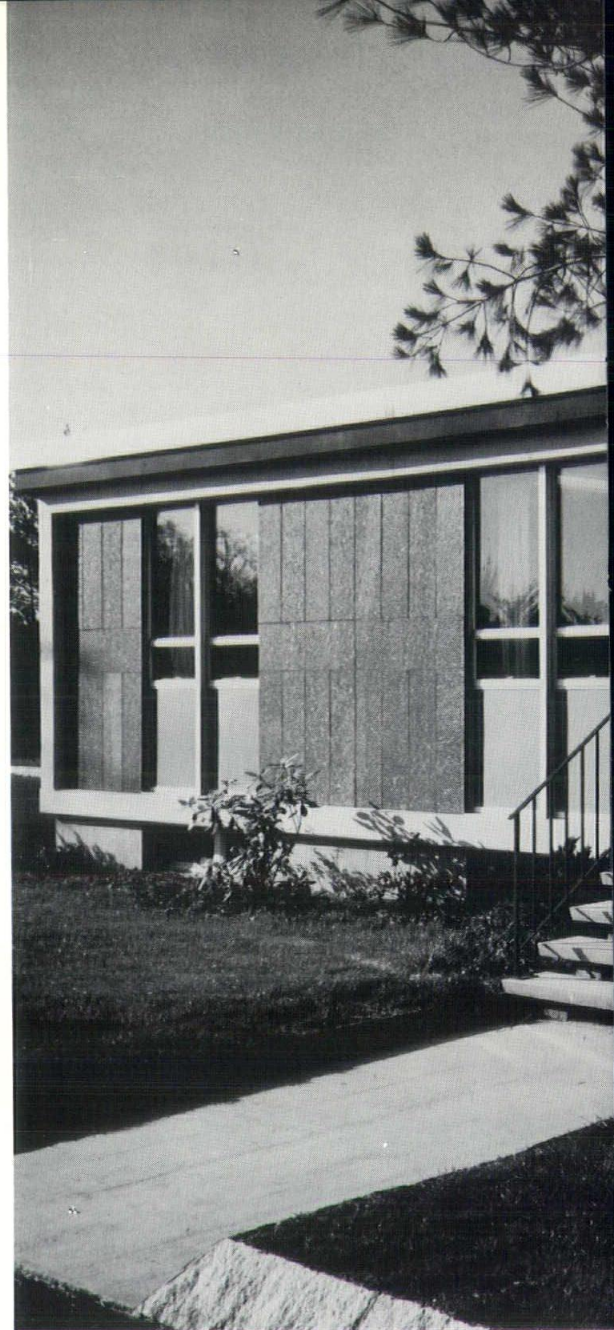
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At right, entrance to building. White precast concrete forms border framing Canadian black granite walls. Lower left, facade which faces highway. Lower right, ground floor plan.

Executive Office

Palazzi Building — Hooksett, N. H.
Architect — Guy K. D. Wilson, Concord
Contractor — Palazzi Corp.
Photographer — Walt St. Clair





THE Palazzi Corporation builds highways. Since such construction is awarded on a bid basis and is defined by governmental specifications, The Palazzi Corporation must be efficient and economical, reliable and aggressive. When John and Thomas Palazzi discussed their requirements for an office with Architect Guy Wilson of Concord, Mr. Wilson perceived that they desired a functional building which would complement their corporate image and perhaps become part of it.

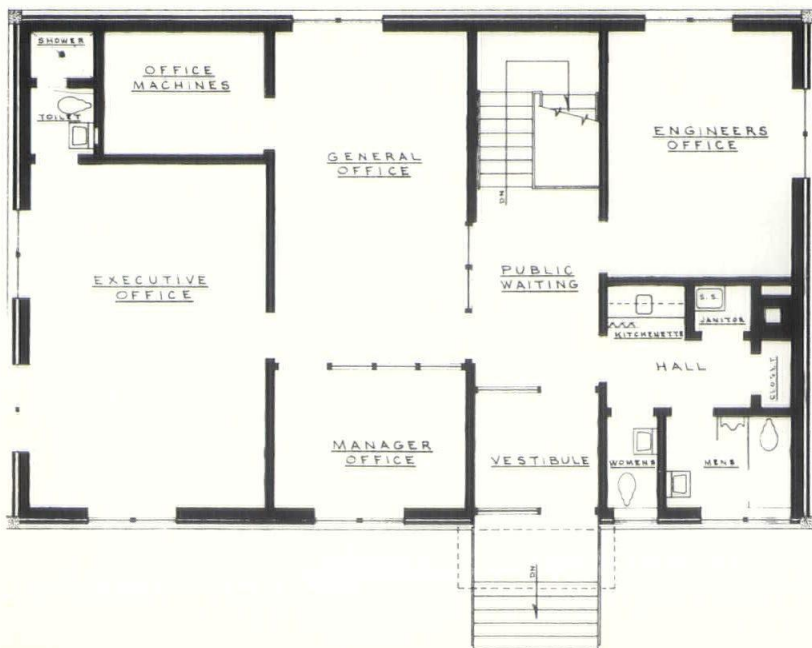
The resulting building is a strong rectangular design, executed in bold colors, black and white and gold, with emphatic horizontals and verticals accenting the basic rectangle.

Already in place on the site adjacent to the Everett Turnpike at the Hooksett toll gates was the Palazzi repair garage. This building, not designed by Architect Wilson, is a huge monolithic structure, about 60 feet tall, in unrelieved grey structural concrete. So dominating is this building that it was an element to be considered in the construction of the office which would share the site. "We wanted the office to recall the shape of the garage, and to balance it, despite the fact that it was to be a much smaller building. Necessarily then, the office itself had to be very strong in design, to provide full visual weight."

The exterior of the building is Canadian black granite facing over pre-stressed concrete. Framing the granite is a border of precast concrete specially mixed to achieve the pure white the architect desired. Inset into the walls are prefabricated double window panels with fixed and movable sashes over an aluminum panel enameled with gold. The grey of the poured concrete foundation is visible above grade and serves to lift the rectangular building off the ground visually as well as in actuality. Floor and ceiling are pre-stressed concrete also.

The entrance stairs are grey granite slabs, leading to a granite platform under a reinforced concrete canopy. A glass door with an adjacent glass panel opens into the vestibule area.

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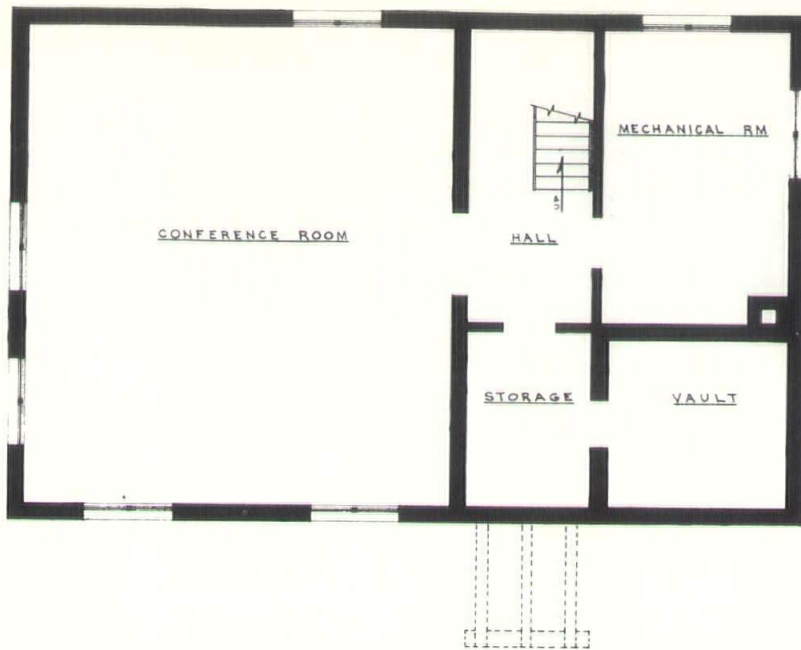




Executive office is panelled with richly grained Brazilian rosewood.

General office space divided by glass panel wall

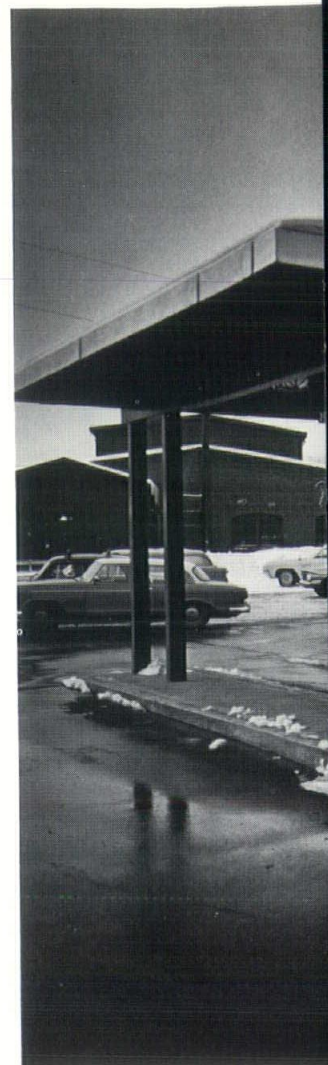
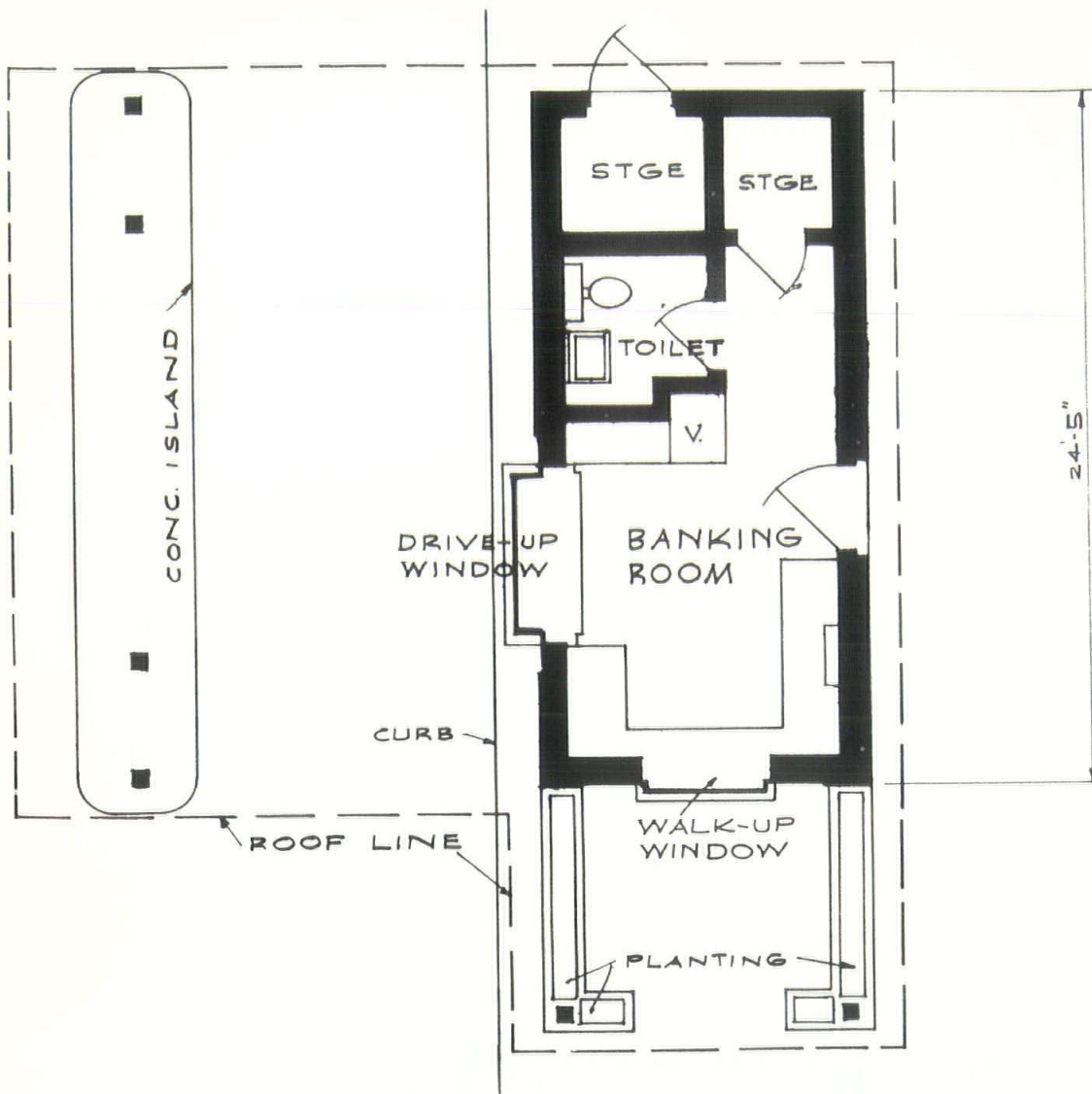




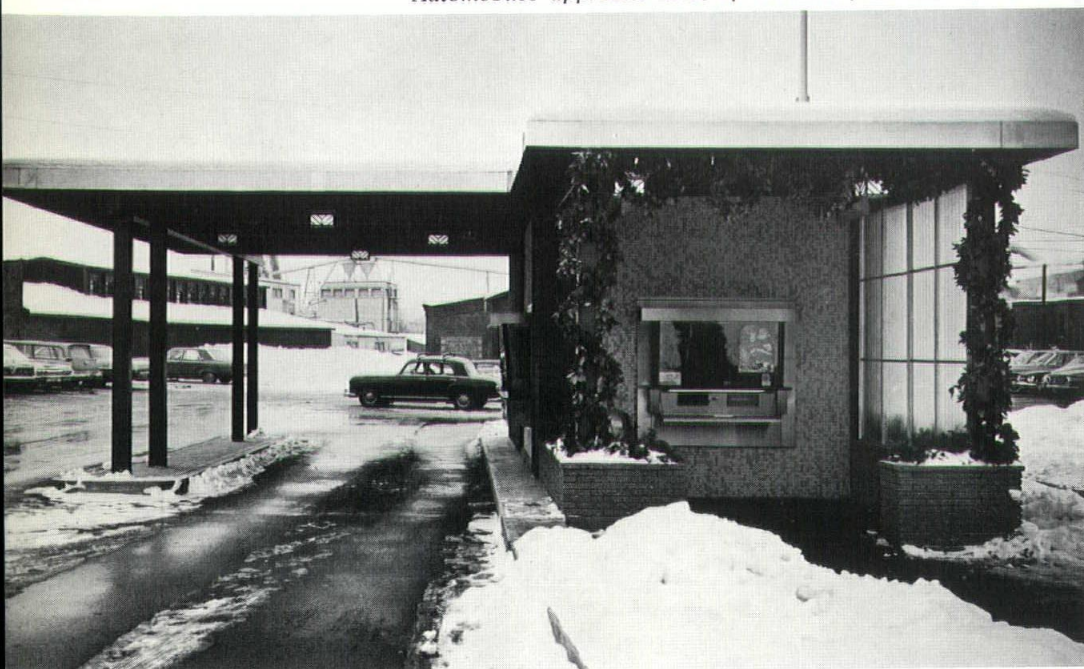
Basement floor plan.

Visitors entering waiting room are easily seen from office.





Automobiles approach drive-up window from rear of building.



Drive-
Up
Bank



Note ceramic tile inserts. Heat pipes melt snow on walks, driveway.

People's National Bank — Laconia, N. H.

Architect — Henry Ericksen

Contractor — W. M. Bisson

Photographer — Maurice I. Aldrich

Convenience is the key-word for the facilities today's bankers attempt to offer their patrons. The Peoples National Bank in Laconia is no exception. Desiring to retain their central downtown location, the Bank nevertheless sought to provide sufficient parking and the ease of drive-up banking for its customers.

Diagonally across Main Street from the Bank was an old building owned by the Newberry Company, which the Bank was able to purchase and tear down. Before new construction could be begun, it was necessary to go below the foundation to strengthen the sides of an old canal running underneath the property. The canal, which furnishes water power to a nearby factory producing a wood-turned product, runs from the Winnepesaukee River to Lake Winnisquam.

Before laying the almost 5,000 square yards of asphalt which form the parking area surrounding the new drive-in bank, Architect Henry Ericksen decided to "box in" the canal bed. Eventually the canal was reduced to a poured concrete box extending over 200 feet from Main Street. Concrete abutments were erected along the sides, and the top was prepared with steel girders for the weight of the bank and the anticipated automobile traffic.

The compact drive-in bank is in fact a single room, with closet and lavatory facilities adjacent. It is located on the site so that cars enter at one side of the property, circle the rear of the building and from the rear, approach the canopy which shields the teller's window. Architect Ericksen provided a similar window on the front of the building for walkup banking.

Although the building is small and simple in design, Architect Ericksen has devised visually interesting elements at every aspect. Two sides of the building are broken by the windows and their canopies. On the other two sides the specially poured rust-red concrete blocks create an attractive facade. Smooth-faced blocks are alternated with blocks raked with horizontal or vertical lines in a regular pattern.

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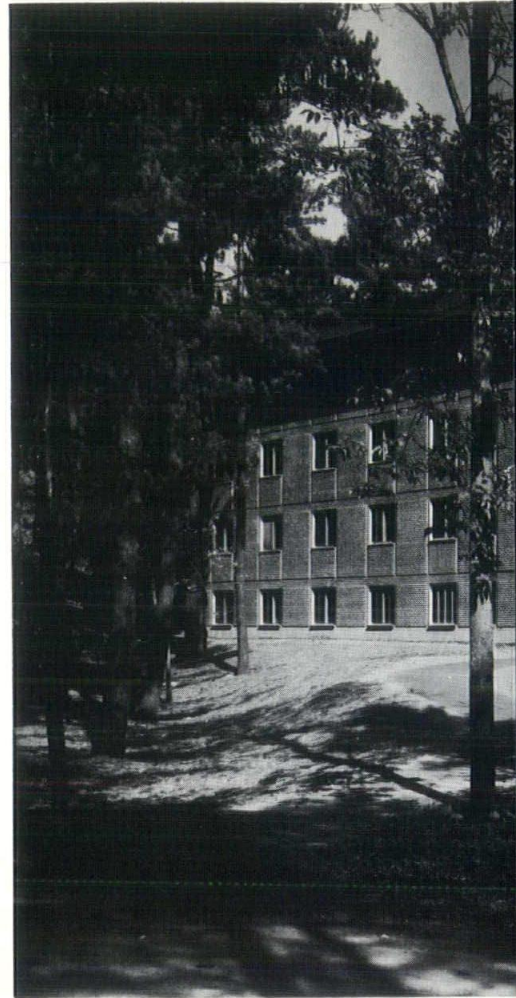
Womens Dormitory

Jessie Doe Dormitory — U.N.H., Durham

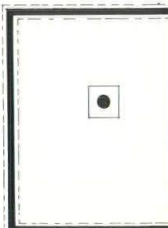
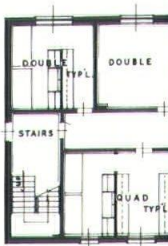
Architect — Maurice E. Witmer

Contractor — Bond Bros.

Photographer — Douglas Armsden



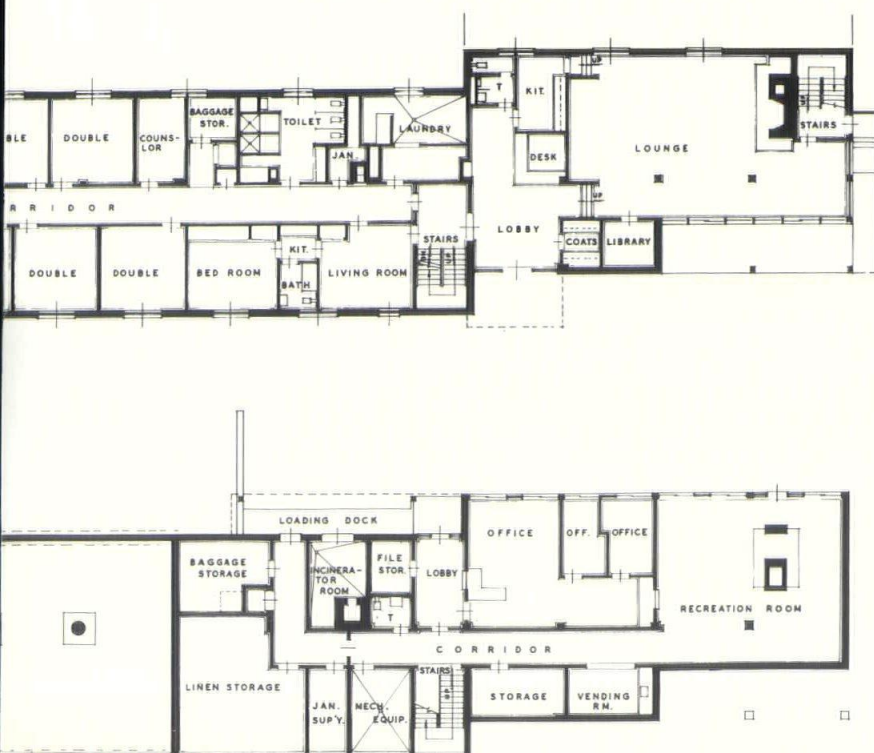
Recreation room, ground floor lobby, service areas from parking lot.





Living room windows are at right. Note relief pattern of brick, main entry, sloping site to parking area.

Bottom, ground floor; top, first floor. Other three floors are similar with six double rooms and study lounge over downhill wing on second and third floors.



THE Jessie Doe dormitory at the University of New Hampshire stands part way up a slope topped by other dormitories of more traditional design. At the foot of the hill is a commons building, Stillings Hall, one of the most "modern" structures on the campus.

Architect Maurice Witmer of Portsmouth believed that the Jessie Doe building should serve as a link, both architectural and physical, between the colonial-influenced dormitories at the crest of the hill and the ultra-modern building below. Original plans had called for the commons building to be built where Jessie Doe now stands, and the dormitory to be built on the lower ground. A subsequent decision, in which the architectural firms designing both buildings concurred, placed the buildings where they now are.

This positioned the five-story Jessie Doe above two-storied Stillings Hall, which encouraged Architect Witmer to design the dormitory building in steps, conforming to the slope of the hill, and minimizing the height difference between the two buildings.

In addition, to help its function as link between the higher and lower structures, Architect Witmer used an exterior brick which matches almost exactly that of the other dormitories in the group and a pitched roof which also blends with the colonial mien of the other buildings.

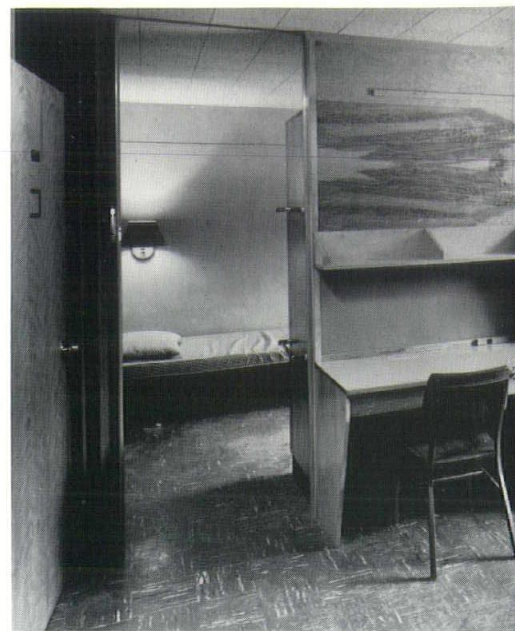
Yet Jessie Doe is definitely contemporary in design and atmosphere, with none of the colonial applied fillips of the other dorms.

The uphill wing of Jessie Doe is five stories tall, with the lowest floor below grade at the front of the building, above grade at the rear. It is on this lowest floor that the service areas of the building are located: furnace, incinerator, trunk rooms, delivery room, etc. The downhill wing houses the main lobby and living room on its first floor; on the ground floor below, accessible from the parking lot level, is a recreation room. Thus the architect achieved maximum value from the slope of the site.

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Built-ins in one of two bedroom areas in quad.



Quad study area. Identical desk unit at right.



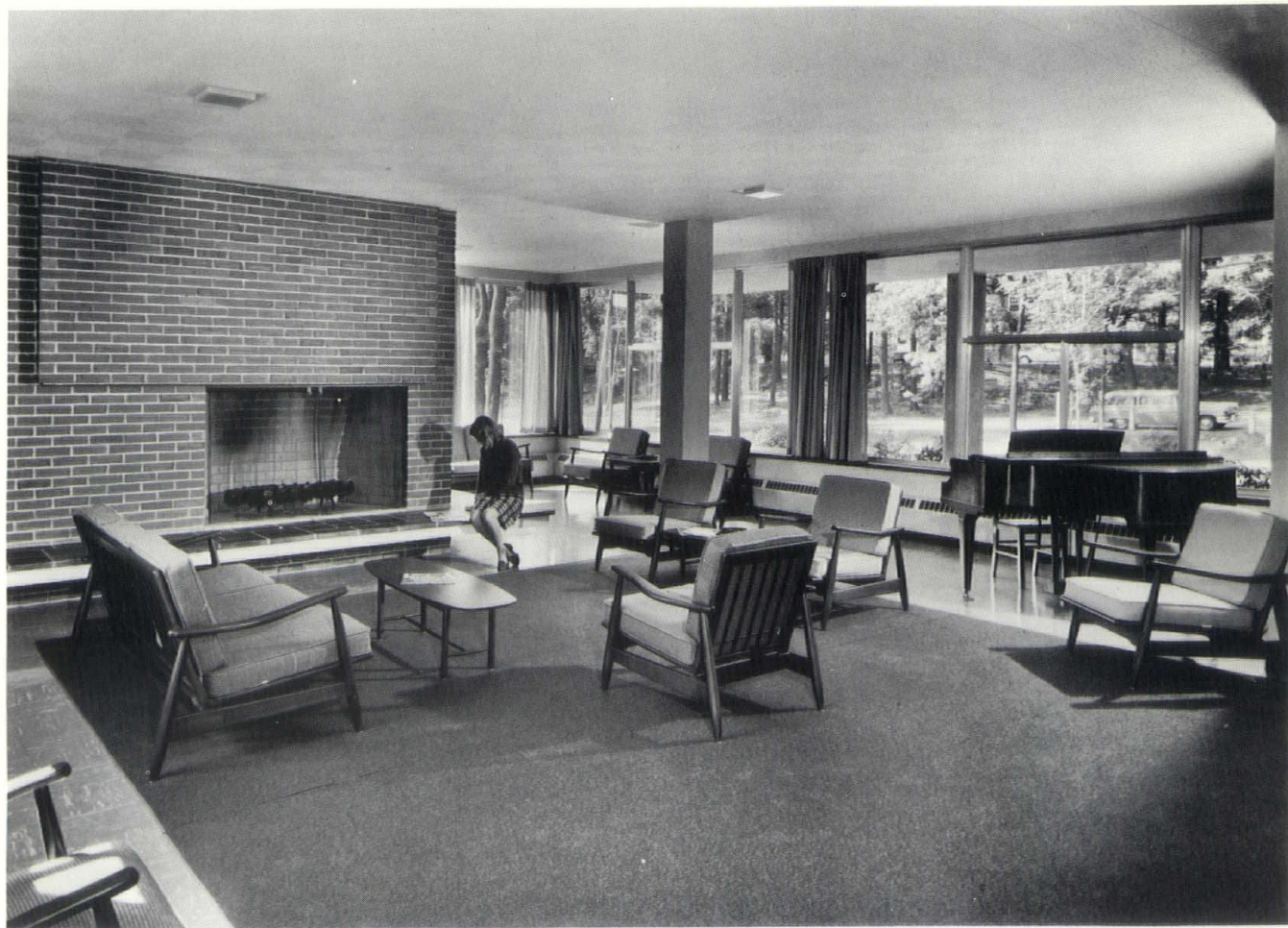
Main lobby. Note brick wall, wood screen at right.



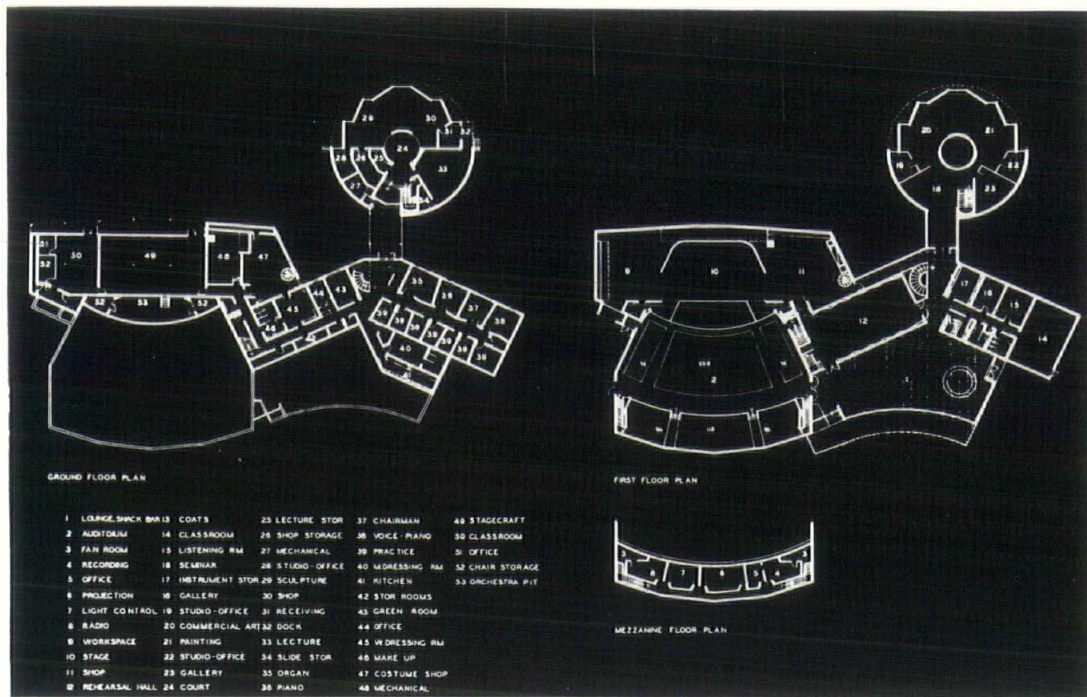
Free-standing fireplace dominates recreation room.



Study area of a double. Bedroom with closets and dressers is at left behind desk-bookcase wall.



The living room provides a pleasant warm atmosphere.



On the campus side, the facade is a shallow S shape, with the sweep of the canopy complementing the curve of the circumferential walk.





Music wing at left, Mugar Art Wing at right.

Arts Center

Colby Junior College Auditorium
and Arts Center — New London

Architect — E. H. and M. K. Hunter

Photographer — Joseph W. Molitor

Contractor — (Sawyer Center) MacMillin Company

Contractor — (Mugar Art Wing) Blanchard Stebbins

BEFORE the Sawyer Center and the Mugar Art Wing were built, the various performing, plastic and graphic arts at Colby Junior College were scattered throughout the campus wherever room could be found for them. The existing campus, placed on a raised site sloping up from the main thoroughfare through the town of New London, was an irregular ellipse of Georgian style buildings. The new art center was to form part of that ellipse. The site was ideal, since the architects, E. H. and M. K. Hunter, were able to take full advantage of the sloping terrain to set the building into the side of the hill, presenting a low silhouette on the campus or front side, and gaining full use of well-lighted rooms in the ground floor on the downhill side of the building.

Sawyer Center was the first building on the Colby Junior campus to be constructed in a style other than Georgian, and there was some apprehension about possible negative reaction from alumnae. For this reason, the architects presented a campus plan, with scale and color studies demonstrating the sympathetic relationship which would be created between the new and the old buildings. In addition, they delivered two lectures on the history and philosophy of contemporary architecture, in an effort to establish a climate receptive to the new designs.

The building itself is complex, reflecting the complex needs of the wide diversity of uses to which it is put. In the Sawyer Center there are complete facilities for the study and performance of drama, music, dance, and speech, as well as a spacious student lounge and snack bar. In the adjoining Mugar Art Wing, there are studios for the various arts, lecture room, offices, and gallery space.

Most of the rooms, which serve multiple purposes and are so arranged as to be accessible to those who need them, can be approached from various parts of the building. For instance, the dressing rooms may be reached from the downstairs lobby, or from the stage wings. The

(Continued on Page 35)



Curved lounge wall faces campus. Auditorium doors at far end, and snack bar at right.

Curtain hides auditorium rear when desired. Apron area here used for extra seats.





Ceiling-hung baffles in lounge also define conversation groupings.

Rehearsal hall used as a classroom. Note staggered walls, aluminum ceiling.



Glassed-in bridge to Mugar Wing. Stair at left leads to Sawyer lower lobby.



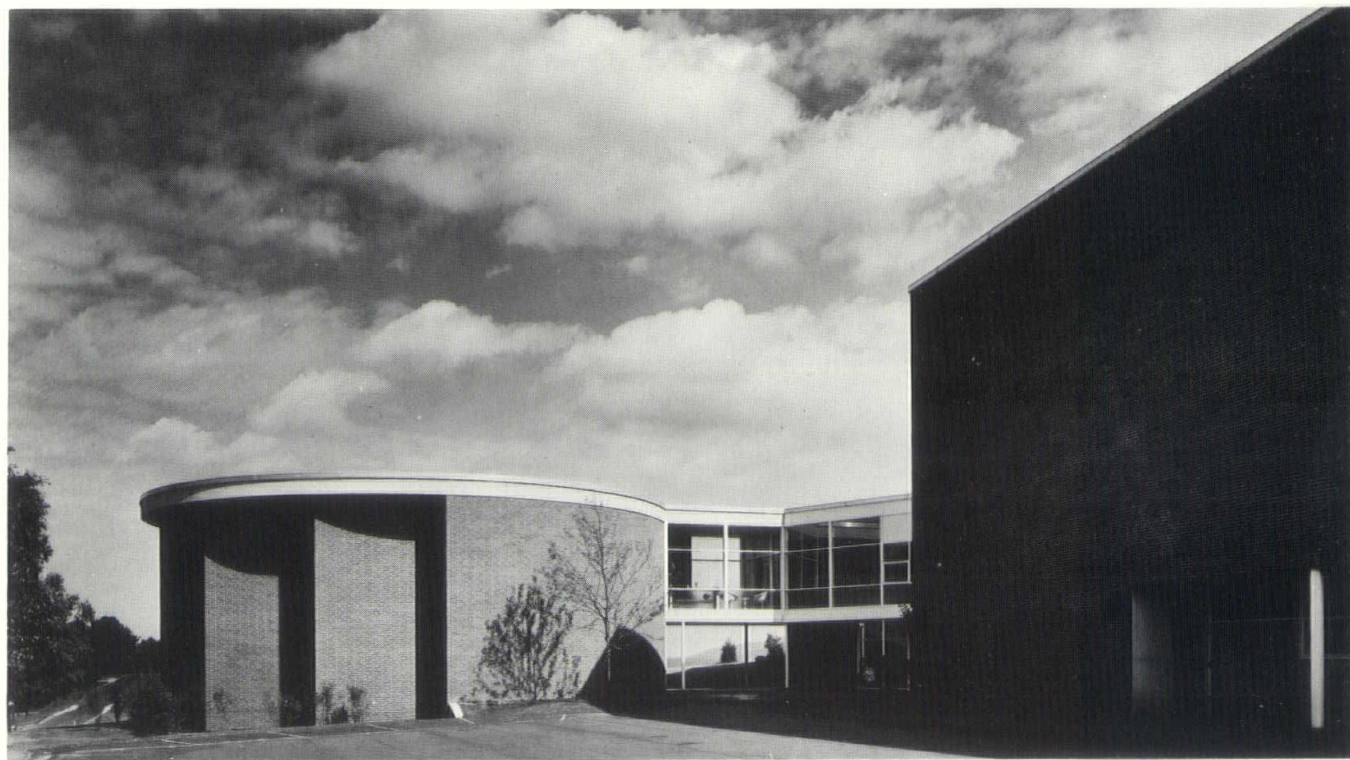
Music wing hallway, practice rooms at left, offices at right. Note terra cotta tiles, undulating walls. In background, lobby and stairway featured on cover.

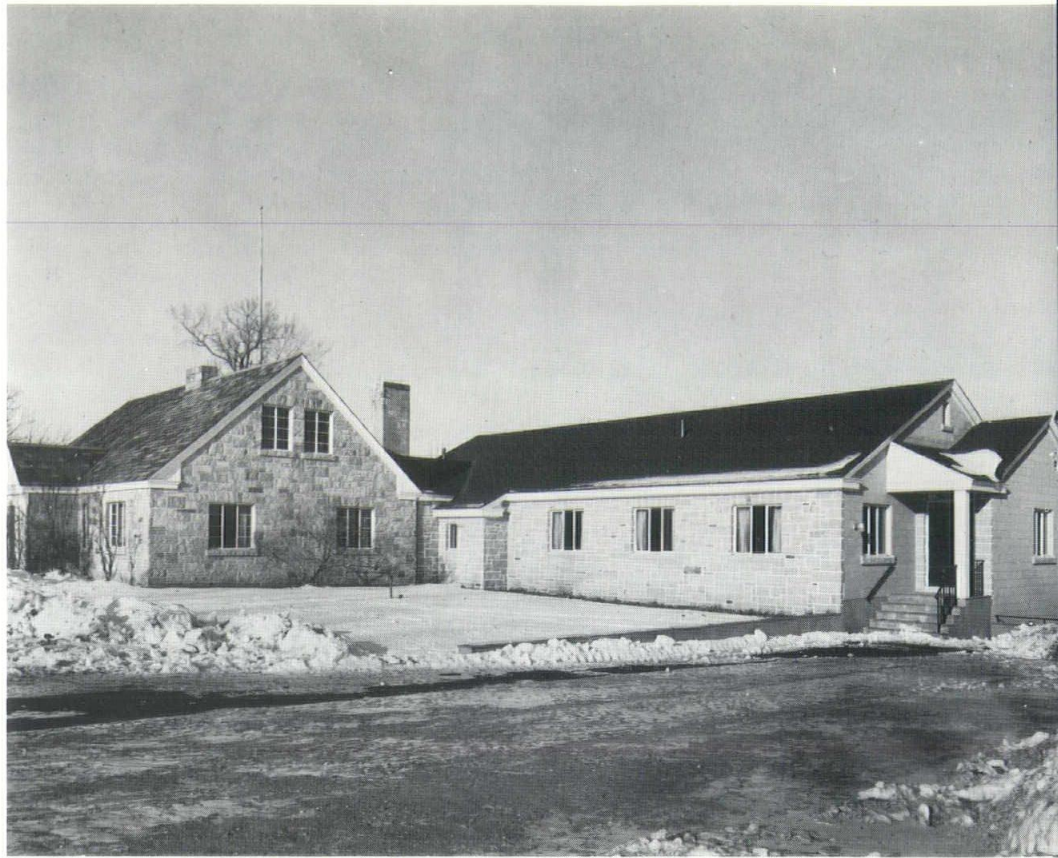




Note exposed steel beams, open central court, play of light and shadow.

Mugar Wing entrance is under bridge. Note brick bosses on Sawyer facade.

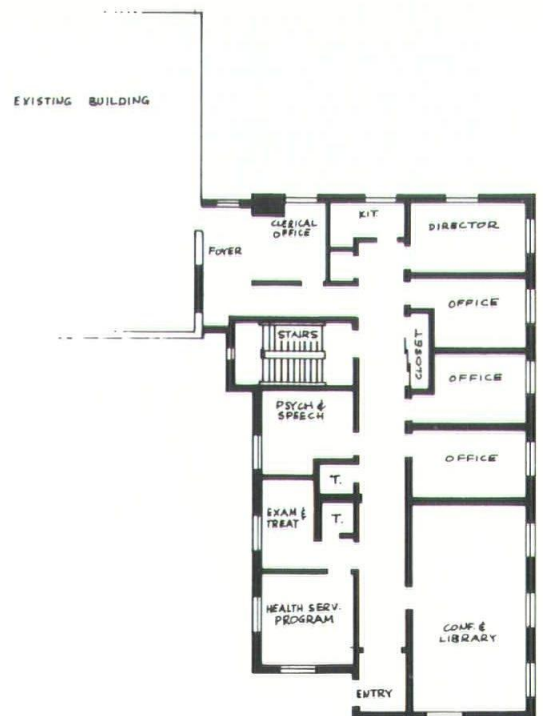




At right is new Spaulding Center wing; at left, existing building. Note stone facades, sloping site.



Each classroom is a self-contained unit with built-ins, exit door.

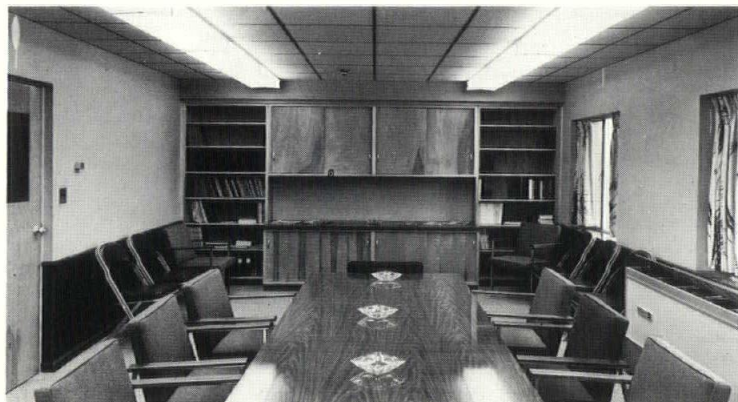


Ground level floor plan. Lower level includes three classrooms, service and storage areas.



Bright colors add to individuality of each office.

Panelled meeting room for weekly staff conferences.



Institutional Buildings

Spaulding Youth Center — Northfield
Architect — Douglas G. Prescott
Contractor — Robert Marshall
Photographer — Loran Percy

TAKING care of New Hampshire's emotionally disturbed and mentally retarded children is a job shared by state agencies and by private philanthropies throughout the state.

Outstanding among the latter is the Spaulding Youth Center in Northfield; the central state agency for care of the retarded is the State School at Laconia.

Buildings at both of these facilities, designed by Architect Douglas Prescott of Laconia, are representative of the techniques which must be employed to satisfy the needs of patients suffering from such disturbance or from retardation.

At Spaulding the patients are children, for the most part mentally normal but emotionally unable to cope with home situations. At Laconia, in the Powell Building designed by Prescott, the patients are both young and old, with mental ages varying from one to three years. Some of these have locomotive difficulties; some are blind. All have the destructive tendencies of the very young, but many have the strength of grown men.

Obviously, the two different groups present widely varying problems in terms of architectural needs, but certain similarities should be noted: in each case, the people who use the buildings are to a greater or lesser degree confined to their surroundings as normal children or adults are not. For this reason, it is important that the surroundings be as pleasant as possible, as varied as possible. In both cases, the building's users may well be inclined to more destructive behaviour than others of their ages. For this reason, it is necessary to use materials with an eye to durability under extra duress.

And, of course, the need of both state and private agencies for economy in construction is axiomatic.

The classroom building at the Spaulding Youth Center is appended to the already existing administration building. Architect Prescott designed the new two-story structure to conform in appearance with that of the old in both roof treatment and materials, matching
(Please turn page)

the stone facades as closely as possible.

But, inside, the contemporary treatment of the rooms bears absolutely no resemblance to the rustic pine of the original building. Built on a sloping site, the new classroom building appears from the front to be a simple one-story structure. However, the architect has taken full advantage of the grade to provide a second floor of classrooms on a lower level. This floor has exit doors in each classroom, and room-wide banks of windows.

The new building joins the original structure at one corner, where a connecting link opens into a small reception area. Here the secretary for the social workers is in a position to see all traffic along the corridor leading to the social workers' offices further along the hall. The office is open, with a low partition separating it from the hall.

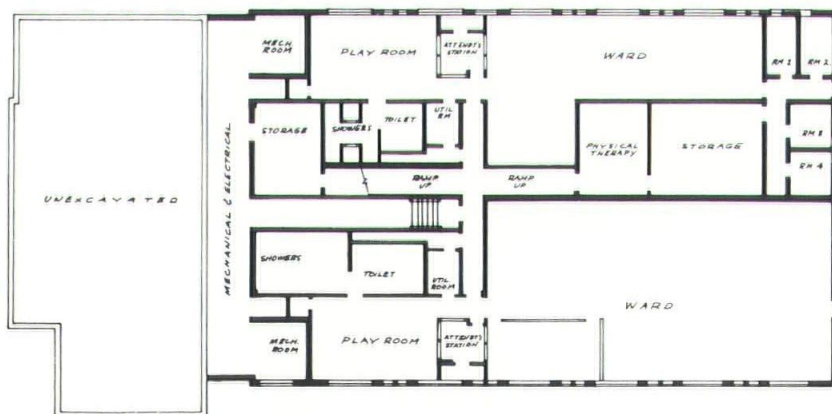
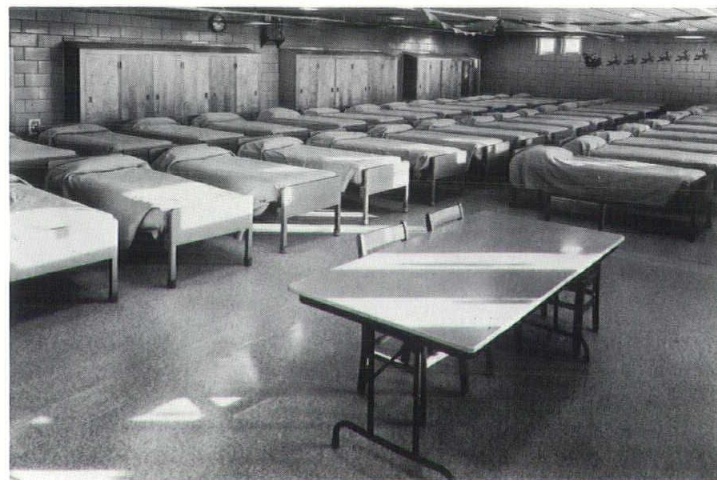
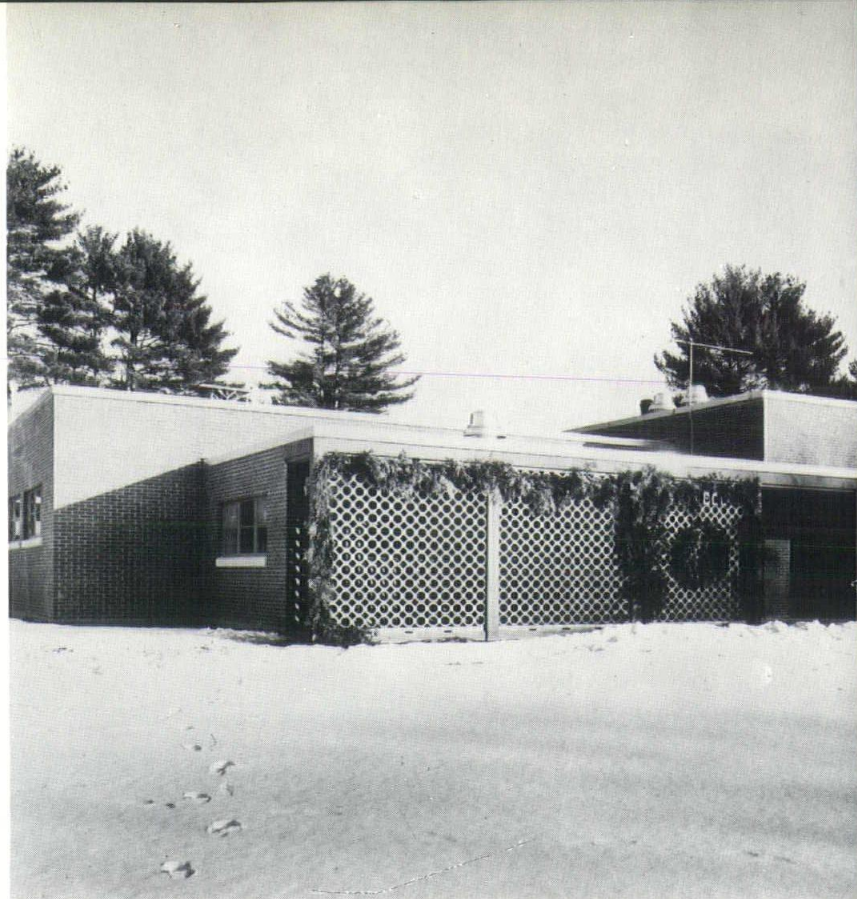
At one end of the hallway which extends the length of the building is a small kitchenette, with ceramic tile floor and architectural tile walls. Ceilings here and throughout the building are acoustic tile.

The Director's office and the offices of the social workers look out toward the wooded land surrounding the Center, and the mountains beyond. Each of the offices is paneled with a different type of wood, and each has a predominant bright color.

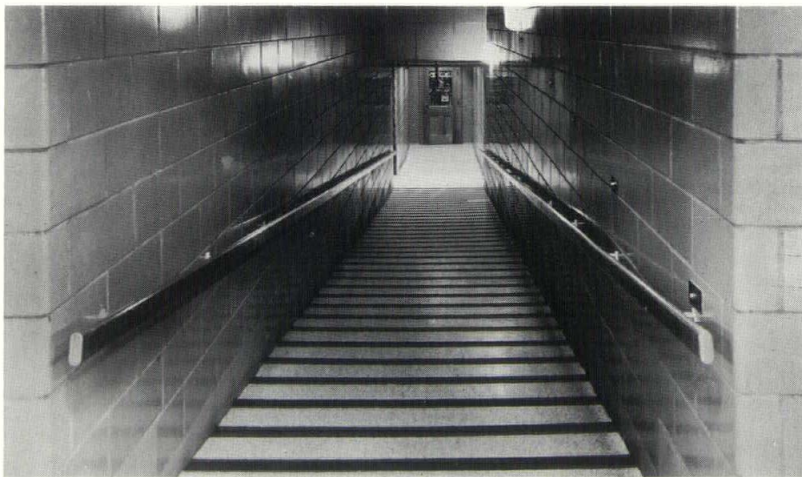
The offices are purposely differentiated to provide each child with a sense of identity; since each child is assigned to a specific social worker whom he visits regularly, it was important that each worker have an office like no other. The bright colors add to the individuality of the office, and present a home-like setting conducive to communication rather than a cold business-like feeling. In the offices of the male social workers who counsel the young boys the decorating is more masculine, but still bright and cheerful.

Also off the upper hallway is a meeting room used for weekly staff conferences. This larger room is also panelled, with built-in bookcases at one end. A bank of windows looks out toward the mountains. Other

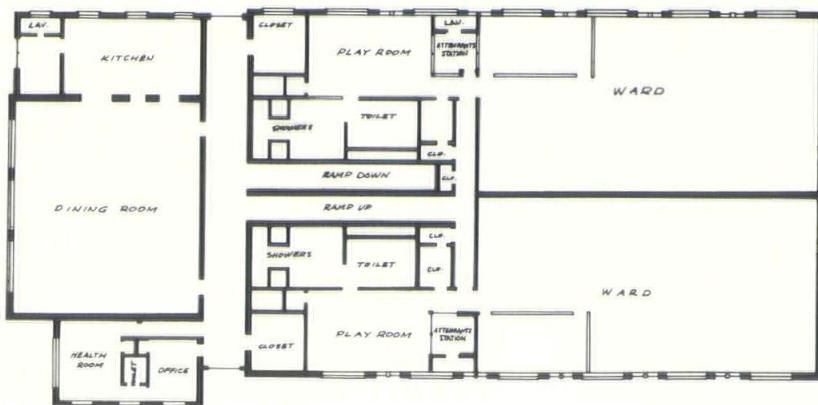
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Far left, exterior view of Powell Building at Laconia School. Main entrance is shielded by ceramic screen. Below, dining room in uphill wing of building. Note clerestory windows.



Far left, typical ward sleeping room. Sprinkler system pipes are installed throughout building. Near left, ramp to lower wards. Note safety strips.



State School — Laconia
 Architect — Douglas G. Prescott
 Contractor — C & L Construction
 Photographer — Loran Percy

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Institutional (Cont'd from Page 24)
offices include that of the program director, located at the corner of the building in a position which allows him to view the central play area of the Center.

Hallway, stairwell, and classroom walls are exposed concrete block, painted in light shades. In some offices architectural block with a glazed surface provides a more finished look.

On the lower floor, classrooms line the hallway on the side away from the slope; on the other side are storage and service areas. On this floor, as on the floor above, there is an exit at the end of the hallway furthest from the original building.

The classrooms are large enough to hold the number of children usually found in a grammar school in New Hampshire. Yet, in each, there are only four or five desks, placed in widely separated positions. Each classroom is a self-contained unit, with individual heating and air conditioning, lavatory facilities, sinks, and built-in storage areas. All built-ins are natural birch; walls are painted in pastel colors.

A door from the hall leads to a small closet-like room from which a spectator can look into either of two classrooms through a one-way mirror in each of them.

The building is functional, but handled with a light touch conducive to pleasing the children, making them feel warm, at home, loved.

In the Powell Building at the Laconia State School, the same pastel colors are present, in a deliberate effort to reach these most difficult cases. Perhaps, subconsciously, these patients do respond to such touches, for the administrators believe that they react to the music which is piped through the building all day long: stirring themes during the day, more subdued in the evening hours.

In this building where the patients will probably spend their entire lives, as opposed to the Spaulding Center which is preparing them to reenter the world, facilities are far more simple. Yet the building is an entire world for many. Here they live, sleep, eat, play, grow old, and eventually, perhaps, die. In good weather they may go outside to play, but in bad weather they spend all day in a

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so-called ward. There are four such wards in the building, each comprising a sleeping room, an activity room, bathroom facilities, and a central observation booth.

Throughout the building ceilings are acoustic tile, floors are vinyl, and walls are architectural tile. The Laconia School is involved in a constant search for floor materials which can withstand the extreme use which the patients give them. Business Manager Ramsey Willett estimates that the vinyl flooring in Powell will have a life of only about five years, and will then have to be re-laid. As yet there has been no better answer to the problem, although research is continuing.

Windows throughout the building have safety screens inside to prevent breakage. Those windows which open are manipulated with a special key. All doors lock, and almost all are locked, opened only by those in charge. Doors are 1½" oak, prefabricated and specially specified by the school administration as the result of long experience.

The building is built on a slope, and actually has three levels. The

entrance is on the middle level where a hallway goes through the building, an exit at each end.

On the uphill side of this hall are the administration offices, dining hall, and kitchen and service areas.

On the downhill side of the hallway is the larger portion of the building, actually a large rectangular structure housing the four wards, two on each floor. Since locomotion is a problem for many of the patients, there are no stairs. One ramp leads to the upper hallway; one leads down to the lower hallway to the two lower wards and to the heat, air conditioning, and storage areas. Ramps are vinyl, with safety strips, and aluminum guard rails.

Each ward extends for the full length of the building, divided into the larger sleeping area and the smaller activity area. Windows in the walls are square and oblong, placed in patterns which produce an attractive exterior effect and allow limited vision of the outside from the wards. The observation booth is raised above the floor level, glassed in, with separate lavatory facilities.

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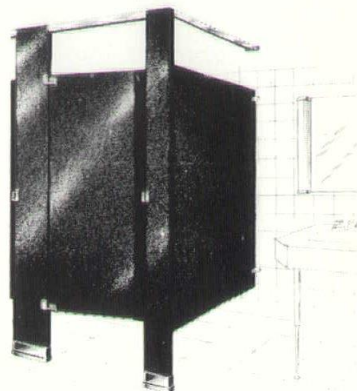


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(Continued)

On the lower level one of the wards, which is used for the most severely disturbed patients, is smaller than the other. Here some space has been used for two occupational therapy rooms, only one of which is now in use. They have no windows, and very little equipment. Only small groups come to them at any one time, and no extensive treatment facilities are required. Also in this small ward are four quiet rooms for the uncontrollable patients — cell-like cubicles, almost empty.

Special equipment, in easily accessible areas, changes the air in the entire building at least six times an hour, necessary for obvious reasons. This constant exchange of air is managed with almost no draft through an elaborate air intake, pre-heating, and re-heating system. The air enters the building through a large grate near the main entrance. It goes to the lower level where it is preheated to a 60-degree level and then sent through ducts to the various wards where reheaters raise the temperature to the level presently in the wards. The steam which heats the air, and provides heat for the building itself comes from the School's central heating plant.

The Powell building was built with an appropriation of approximately \$400,000 originally intended to provide space for 100 patients, at a cost of \$4,000 per bed. However, after the appropriation had been granted, administrators at the school decided that the waiting list for entrance to this most severely retarded group was so great that the capacity of the new building had to be increased to 140. When this was done, the cost per bed was reduced to \$2,800, necessitating many economies in building construction on the part of Architect Prescott.

The foundation and floors are reinforced poured concrete; walls are concrete block or poured concrete in the foundation area, brick faced on the exterior. The entire building is sprinklered. Lighting is fluorescent in some areas; recessed into the ceiling in the wards and other patient areas.

Dormitory (Cont'd from Page 13)

In addition, since Jessie Doe and the neighboring Stillings Hall were planned almost simultaneously it was agreed that the parking lots serving both buildings should be in contiguous locations, with the rear of both buildings facing the same way. This left the architectural vista with its best possible aspect.

The exterior of Jessie Doe is red brick, positioned in a slightly indented pattern to provide relief, and encourage the play of light and shadow across the facade.

The centrally located main entrance, glass doors flanked by glass panels, is protected and accented by a protruding canopy. Additional architectural accents are provided by the windowed walls of the study areas directly over the lobby.

The brick exterior wall extends into the lobby, providing a continuity between the outside and inside of the building. The floor in the lobby is bluestone; the ceiling is acoustic tile, as it is throughout the building. At the right of the lobby is a small cloakroom and an open passage to the living room, three steps down from the lobby. Dominating the lobby is a birch reception desk which functions as an information center for residents and guests, mail dispensary, etc.

Partially masked by a latticed wood screen at the left are the doors to the housemother's suite and the main hallway of the uphill wing, as well as the central staircase.

The living room provides the pleasant warm atmosphere which the architect believes is necessary for young people away from home. The central focus of the room is a large fireplace of the same red brick that is used on the exterior, with a raised hearth of bluestone like that in the lobby. Walls of this room are pale green plaster, trowel applied in a sand float finish. This is a material which the university finds most satisfactory and therefore encourages architects to use. The color is integral in the product.

The living room is light and sunny, with windows stretching the length of the wall at the front of the building.
(Please turn page)

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Dormitory (Continued)

ing, sheltered by an overhang of the story above; at the rear more windows overlook the parking lot and the wooded area beyond. Off the room is a small kitchen.

Directly underneath is the dormitory's recreation room, served by a similar kitchen. Here too is a fireplace, but in this room it is free-standing, offering a modicum of privacy to groups which may be sharing the room. There is a raised hearth on both sides of the fireplace.

A door leads directly from this room into the parking lot; another door opens into the small lobby at the foot of the stairs leading down from the main lobby on the first floor. Between this small lobby and the recreation room is a conference room used by club groups. On the parking lot level some walls are of the plaster used on the floors above; some are exposed concrete block; the prevailing wall color is white.

In the central stairwell the walls are architectural tile, with a glazed finish. This stairway serves all floors; above the first floor, it opens on each

level into a small ironing room faced with the glazed tile. Off these rooms are the hallways, the uphill wing to the left, the downhill wing to the right.

Off the hallways are the rooms, most of them housing two students each. On each floor there is one "quad" in which four students share larger quarters.

The typical double room is divided roughly in half by a specially designed birch built-in unit. On one side, the entrance side, are a double desk and bookcase space. On the other side of the partition are two closets and a built-in double dresser with vanity mirror. Since the partition reaches to the ceiling, it is possible for one girl to sleep in the bedroom portion of the room while another studies. The two beds are aligned against the wall. Each room has a window with sliding sash.

In the "quad" room, the entrance door opens on a rather large area, with a double desk built-in partition on each side. Doorways lead into double bedrooms on the further side of each partition. Folding doors

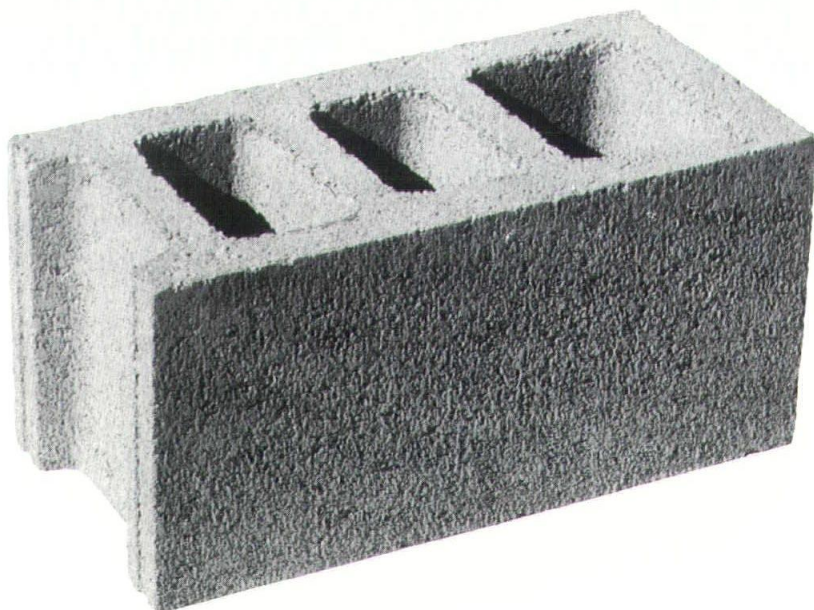
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separate the bedrooms from the central study area. The built-ins are essentially the same as in the double rooms.

Architect Witmer notes that rooms with immovable built-in partitions like these are still relatively experimental in the East, although they are in use throughout the mid-West and are recognized as an extremely economical use of space. Before the Jessie Doe dormitory was built, Architect Witmer placed a prototype of the Jessie Doe rooms in another dormitory, where students actually lived in them. Mr. Witmer comments that the students had some extremely intelligent and useful suggestions to make about the dressers, bookcases, and similar items, some of which affected the design of the units now in use in Jessie Doe.

On two floors of the dormitory are study rooms which serve a double function. In the first semester they are used as temporary student quarters; when natural attrition reduces the student population, some students are re-assigned and the study reverts to its alternate function, a room in which students may gather to talk or sing without disturbing studying girls in other rooms.

Each wing of the building is self-sustaining. That is, it has sanitary facilities, lavatories, showers, and so on, and each is served by a staircase at the end of the hall. Thus the dormitory can be used in the summer, perhaps by placing married students with families in one wing, single students in another. Architect Witmer believes that all dormitory construction should be designed with recognition of the educational institution's need for versatility of use for such purposes as seminars and summer programs.

The dormitory is constructed with a steel and concrete frame, with brick and hollow masonry walls, structural steel and steel floor joists, concrete slabs, and wood truss rafters. Interior walls are metal lath and plaster.

Jessie Doe was dedicated in 1964; it houses at least 110 girls, more when the studies are occupied.

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Offices (Continued from Page 7)

Throughout the interior, ceilings are white acoustic tile; bearing walls are masonry block, painted white with blue accents or faced with wood paneling; floors are gold-flecked sheet vinyl or vinyl tile.

From the vestibule, the visitor enters a waiting room. On his right is a compact but complete kitchen which can be hidden with a folding wood door. At the right also are rest rooms and a short hall with closet space. This hall will, in the future, serve as the connecting link between the existing structure and any additional office space which may be required, for the building was designed with such possible expansion in mind. Also on the right is a small office, now used by the engineering department. This corner room receives highly desirable strong northern light; since three of the walls of this room are white, it appears larger than it actually is, and lighter. The fourth wall is a Delft blue, repeated in the curtains.

This same Delft blue is on the stairwell wall facing the entrance.

All other walls of the waiting room are white.

At the left is the general office space, separated from the waiting room by glass set into birch wood panels. A similar wall divides the office space, allowing the office manager to have the privacy he may at times require. All visitors may be seen through these glass panels as they enter the building, yet the traffic pattern does not involve passage through the general office area. Future planning includes a large conference room in the basement where twenty or more job foreman may be assembled at one time, without necessitating any interference with office routine.

Paneling in the general office is a warm black walnut, contrasting with the lighter birch. Curtains are gold. From the general office leads a small windowless room used for duplicating machines and other office procedures.

Directly opposite the door into the general office, set into the paneled wall, is the black door of the spacious office of the Palazzi brothers.

This room is paneled with richly grained Brazilian rosewood; the carpeting repeats the gold motif, and the moldings are painted black. Off this room is a ceramic tiled private bath and shower.

In the executive office the ceiling fixtures are fluorescent, shielded with grillework, surrounded with plywood molding; small spotlights set into the ceiling augment these. In the other offices the lighting is furnished by long fluorescent fixtures; in the waiting room by a series of small cylindrical black hi-hats.

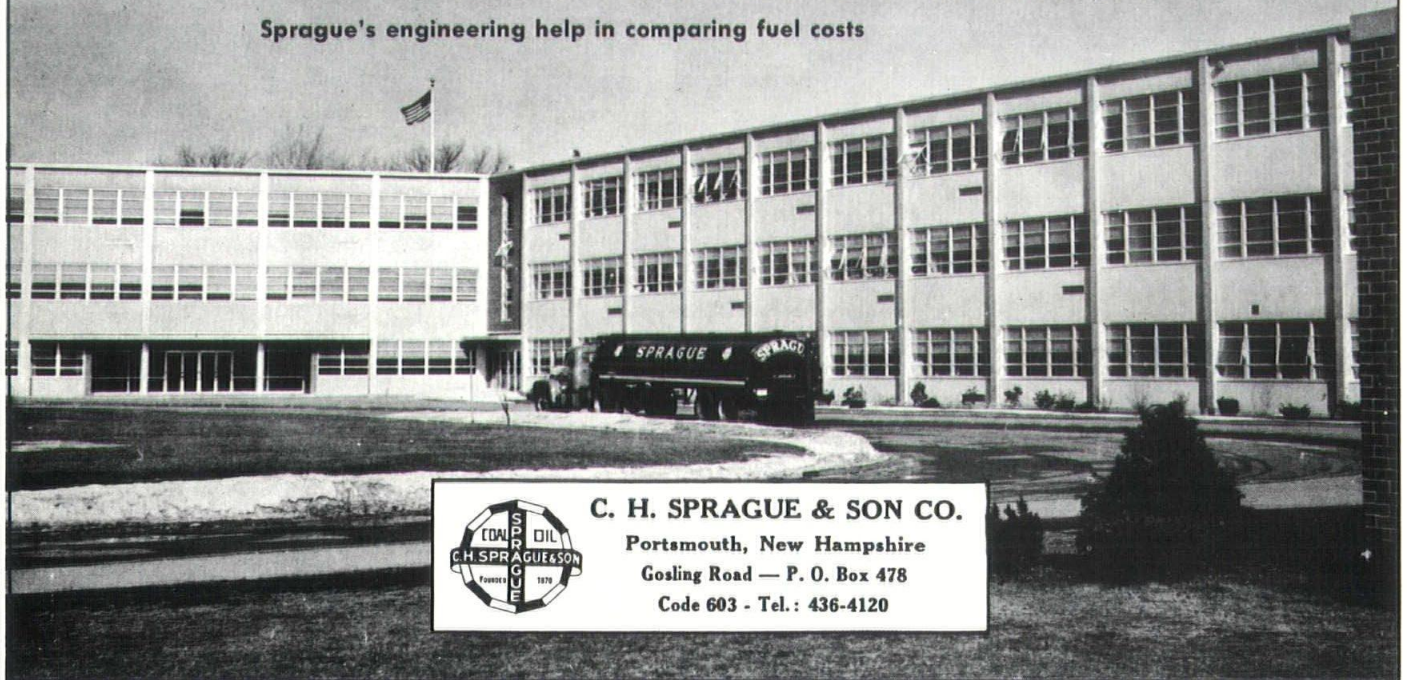
Heating and air conditioning units are easily accessible in the basement where there is room for storage as well as for the large double-doored conference room soon to be completed.

The building is what it was supposed to be: strong, functional, efficient. Planning for it began in January of 1964. Ground was broken in March; the Palazzis moved in in July. "That's how they work," comments Architect Wilson. "They get things done."

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Bank (Cont'd from Page 11)

On the window sides the architect introduced a panel of mosaic tile in varied beige tones reaching from the ground to the canopy and extending on both sides of the windows. The gray canopies have lighting fixtures attached. A powerful heating unit aimed at each window area creates a curtain of warm air to keep customers warm while they wait and to prevent cold air from entering the bank office.

Under the canopy over the walk-up window, a translucent fibre-glass panel gives additional protection to patrons. On both sides of the walk, under the fibreglass panels, are built-up two-foot flower boxes of pink split concrete block. The plantings in these boxes and the extensive landscaping on the property serve to soften the plane surfaces of the parking lot and the bank.

Inside the building, usually occupied only by the two tellers at the windows, the walls are a warm yellow-beige plaster.

Heated and air conditioned, the bank has a poured concrete foundation, with masonry bearing walls.

Notes (Cont'd from Page 4)

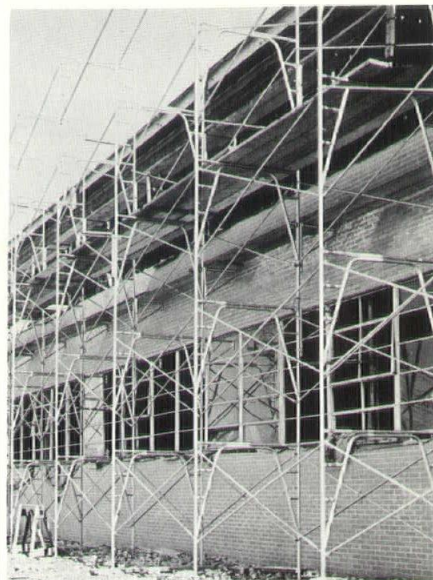
Board of Trustees of Sarah Lawrence College; and Mr. Morgan of the 5¢ Savings Bank in Boston.

At the conclusion of the Seminar, Mr. Norman Fletcher, Chairman of the Resolution Committee (of which Mr. Perreton was a member) submitted the following RESOLUTION FOR EXERCISING COMMUNITY DESIGN RESPONSIBILITY, which was accepted unanimously:

WHEREAS, "most communities are afflicted with some degree of obsolescence, neglect, and inappropriate design from past or present efforts which impart an appearance that seriously jeopardizes the value of the community's physical environment, and the interests of most of the community's components, and WHEREAS, all component interests of the community, including that of government officials, property owners, planners, architects, landscape architects, artists, craftsmen, engineers, Realtors, construction industry, trades, and the allied interests of bankers, merchants, legal and medical professions, church, school,

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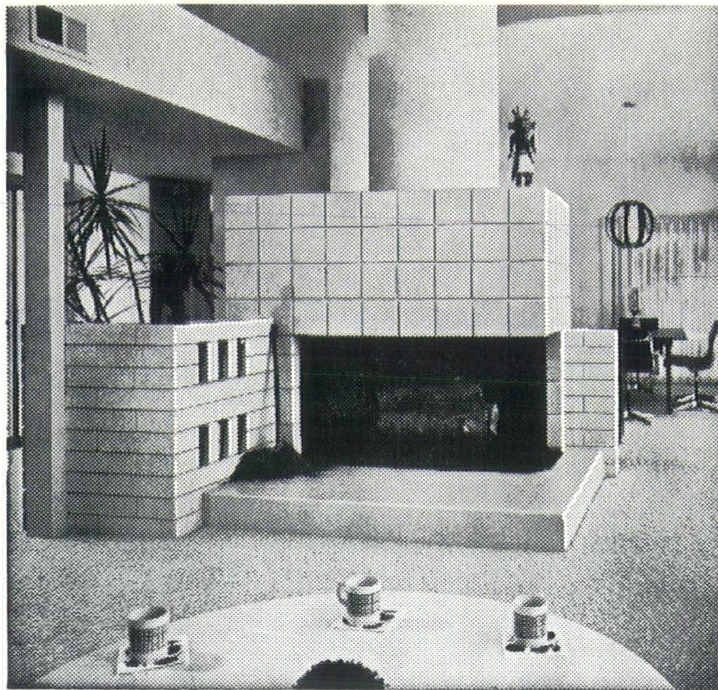
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Notes (Continued)

and other community interests are directly involved, and

WHEREAS, there are no guides or rules for aesthetic responsibility in most communities; and the present planning procedures, building code and zoning ordinances, and the individual design efforts of community components have proven inadequate to prevent downgrading the aesthetic quality of the community environment, and

WHEREAS, there is a definite need for some basic guidance and education, possibly in the form of an association, board, or commission to provide minimum standards and other means for the encouragement and maintenance of acceptable aesthetic responsibility towards the community environment; therefore be it

RESOLVED, that all individuals and groups within the community who wish to exercise their aesthetic responsibility should integrate their efforts by forming a Community Design Association which may perform the following function:

(1) To establish minimum standards of aesthetic responsibility and quality in the design, planning and development of their community environment,

(2) To encourage all other community components to endorse, adopt, and foster the use of these minimum standards of aesthetic responsibility and quality in the design, planning and development of their community environment, all to the end that such a united and integrated exercise of aesthetic responsibility may result hereafter in furthering the creation of order and beauty in the environment.

Others who participated in the Convention were Rudolph Papanek, of Montreal, Canada, Assistant Chief Architect of Expo '67, the planned World's Exposition to be held in Montreal in 1967; Governor Philip Hoff of Vermont; Kenneth Holum, Undersecretary of the Interior for Water and Power Development; Willis N. Mills, FAIA, Director of the New England Region, AIA; and Roland M. Whittier, President of the Vermont Association of Architects.

Arts Center

(Continued from Page 17)

rehearsal hall has doors from the lounge, and from the wings. The lounge itself serves both as relaxation center for the students and as lobby when the adjacent auditorium is used for performances.

One approaches the building from the campus side through double wood doors set into the broad sweep of the windowed wall of the lounge. The facade of the building on this side is a shallow S shape, with one half the tall brick exterior of the auditorium, and one half the lower flat-roofed lounge. Raised brick bosses break the broad expanse of brick, as do the four planes into which the wall is broken.

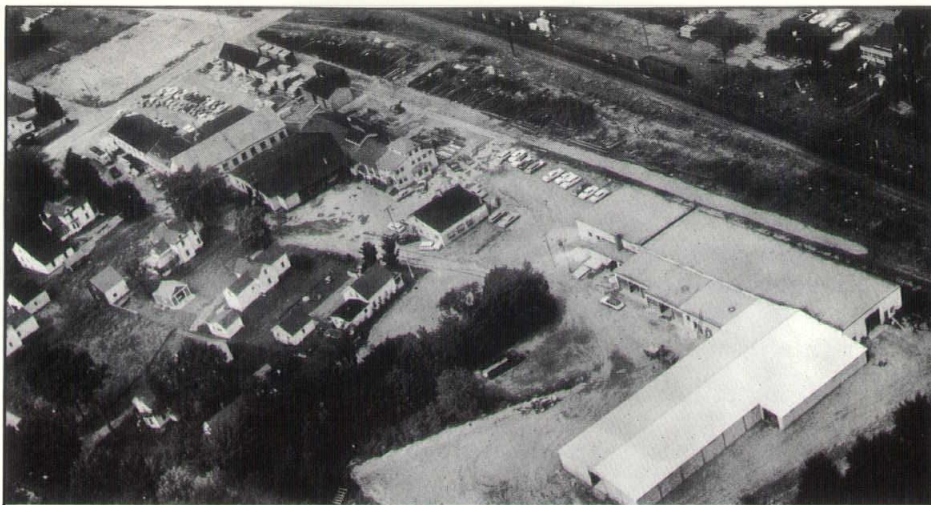
The lounge wall is punctuated by the white verticals of the windows and the cross pieces framing the moveable sashes.

The lounge itself is flooded with light, which can be controlled by the curtains hung from rods 2/3 of the way up the windows. The white plaster ceiling sweeps out beyond the wall to form the protective covering over the stone paved patio in front of the lounge, an area which can be used for outdoor theater or programs if desired. Walls of the lounge are luan mahogany in varying warm shades of brown, used also in the circular snack bar which stands free at the farthest end of the room.

Decorative sound baffles, specially woven of the luan mahogany and muslin with aluminum frames, serve the four-fold purposes of acoustical control, screens for artificial lighting and air diffusers, and definition of sitting groups. The floor is terrazzo.

Near the main entrance, but separated from it by a built-in floor planter, is the double door to the auditorium. This handsome room seats 700, but can be divided by means of curtains and lighting into smaller sections, so that no group need feel lost in a room much too large for it. The walls of the auditorium are African mahogany panel floating on aluminum splines which provide glimpses of glitter, for visual interest. A curtain hides the entire

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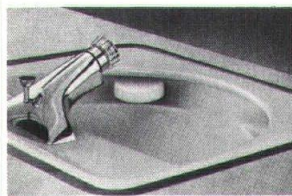
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Arts Center (Continued)

rear section of the auditorium, when desirable. Behind this section, reached by a narrow corridor, are the service areas for the auditorium: a recording studio, a projection room, and a light control center, as well as mechanical space for fans and additional workrooms.

The back of the stage itself is a curved cyclorama which serves as a screen for movie projection, and can function as a theatrical back-drop as well. The architects have provided very generous wings and apron for the stage, allowing the students much space for work, and providing additional flexibility to the stage use. Since the Hunters were aware that it was unlikely that the female students at the college would be able to fly scenery, they allowed space enough only for the flying of lights. Scenery is moved on wagons, and can be stored or placed temporarily in the wings. Stage right, the wings are served by a truck delivery door; stage left, the wings provide access to the rehearsal hall, the passage to the Mugar Art Center, and, by a metal spiral staircase, the lower floor of the building, where there are make-up rooms, dressing rooms, and other supportive areas.

Maxine and Albert Boyd, weavers, were commissioned to do the curtain for the auditorium; a handsome Aurora Borealis in turquoise and royal blue, printed on velour in what is almost a lost art.

The architects have designed a three-level apron at the center of the stage, adaptable without an elevator for use below floor level as an orchestra pit, at floor level for extra seating space, and at stage level projecting in a wide arc from the proscenium. The elements of this apron can be stored in the permanent side aprons. Mr. Hunter comments that many new auditoriums are being built without room for the orchestra, but that subsequent desires for musical performances find this to be an unsatisfactory arrangement. Here, at Colby Junior, a relatively inexpensive method of providing for possible musical accompaniment adds additional flexibility to the theatrical program of

the school.

The adjacent rehearsal hall approximates the size of the stage, so it can be used for full-scale rehearsals when the theater is occupied by other groups. Devised with staggered walls and ceiling to provide a sound proof but acoustically useful hall, the room is air conditioned with air diffused through holes punched in the African mahogany walls and the aluminum panel ceiling. Punched panels alternate with solid panels. In this room are storage space for instruments, and a small raised observation platform at one end. The room can be used as well for practice, performance, lectures, and readings.

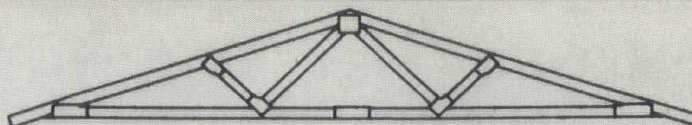
On the floor below the rehearsal hall, and directly underneath it, are the green room, the director's office, and dressing room and make-up area. This lower level can be reached by the spiral staircase from the wings, a stair leading from the auditorium proper, or by a graceful curving staircase which connects a small lobby on the lower level with the passageway leading from the lounge to the Mugar Art Wing.

Under the stage itself are rooms used for stagecraft and dancing, and a small center devoted to the study of speech. Each of these has an exit to the parking lot behind the building, and windows along that side of the room. From the stagecraft room steps lead into the section underneath the convertible apron, and the storage areas for extra chairs. Heavy items can be moved in through these rooms if necessary and lifted the rest of the way to stage level with a winch.

The entire stage complex was designed with the assistance and consultation of George Schoenhut of Dartmouth, since at the time the architects were developing this section of the building the theater director for Colby Junior College was in Europe. Other members of the staffs of the various art departments also consulted on the building, contributing their knowledge to the development of the program.

The lobby which serves this lower floor is reached from the outside
(Please turn page)

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Arts Center (Continued)

through double doors. In this room, as throughout most of the lower level, the floors are vinyl tile. Walls are unglazed terra cotta tile, in varying shades of red. Mr. Hunter notes that there was need for an economical building material, and they did not wish to use concrete block. The terra cotta was warm, appealing in its rough texture, durable, and possessed good acoustical properties. One wall of the lobby, however, is Colby blue 12 x 12 wall tile, with a shiny surface adding glitter to the entire area. The graceful free-standing staircase is reinforced concrete covered with terrazzo.

From this lobby extends a two-story music wing, practice rooms and offices on the lower level, classroom, seminar, listening room and instrument storage on the upper level. Part of the upper level is also devoted to cloakroom and restroom facilities.

The hallway from which the practice rooms and offices are reached is faced with the terra cotta blocks. Here the walls are non-continuous, and, to reduce sound bounce, the surface is undulating. Inside the rooms the walls are not parallel, an additional effort at acoustic control. The offices are set in an exterior wall, providing each with natural lighting, while the practice rooms are windowless.

In this section of the building is an additional dressing room, used by men, and a kitchen which serves the snack bar in the lounge by means of an elevator. These rooms also are without windows.

On the upper level the large music classroom has windows stretching almost the full width of the wing, with light controlled by use of draperies. Windows of the rooms on this floor are identical with those of the faculty offices on the lower floor, providing an interesting pattern on the exterior of the wing.

When Sawyer Center was constructed, the location, though not the design, of the Mugar Art Wing had been decided upon. It was to be behind the building, using the same parking area, but placed so that it might benefit from the north light,

without in any way restricting the traffic flow within Sawyer Center itself.

From the upper floor lobby, a glassed-in bridge was constructed to join the two buildings, and provide easy access from one to the other. Another entrance to the Mugar Wing was directly below, opposite the lower lobby entrance of the Sawyer Center.

The Mugar Art Wing is essentially a circular building, with sections of the wall in the northern hemisphere rotated toward the center, providing the building with maximum north light, without the loss of wall space. The exterior is of brick matching exactly that of the Sawyer Center. Accents are white.

In Mugar the steel beams of the structure are exposed, forming part of the design, and functioning as supports for the very flexible lighting scheme. Trolley ducts are placed between the roof beams, allowing lights to be moved about, and clipped on and off as they are needed to light the changing displays of art.

The area on the upper floor nearest the passageway to Sawyer is used as a gallery, with additional space in the open central court. Here the panels of concrete block, painted in white and blue, function as a background for sculpture or, as at present, for greenery.

A central sky light and a circle of smaller skylights provide additional natural light, and present an interesting play of light and shadow on the walls and floor of the building. The ceiling is wood planks, painted white.

Built into the round structure of the building are the various office spaces and storage areas the department needed, as well as a separate delivery dock. A larger lecture room with adjacent space for slide storage was included on the lower floor.

The building functions separately from the Sawyer Center, but sympathetically, as part of the complexity of inter-relationships the building shelters. As the arts exist separately but inter-dependently, so they can be studied or enjoyed separately or jointly in Sawyer Center and the Mugar Art Wing.

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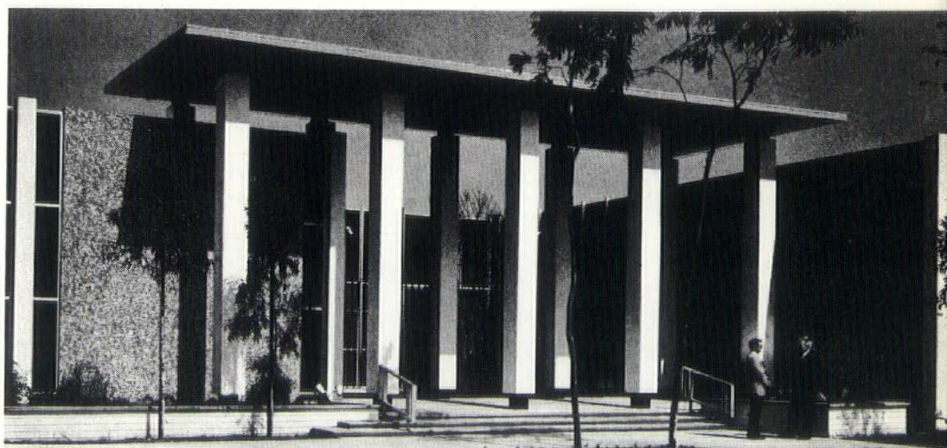
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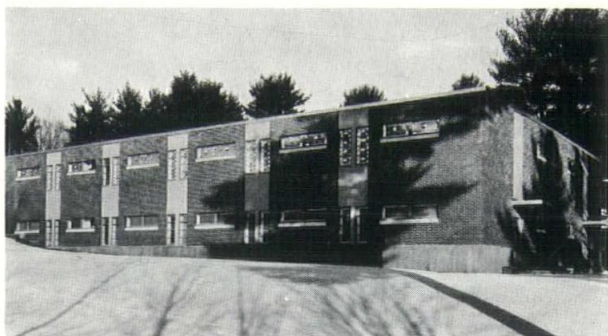
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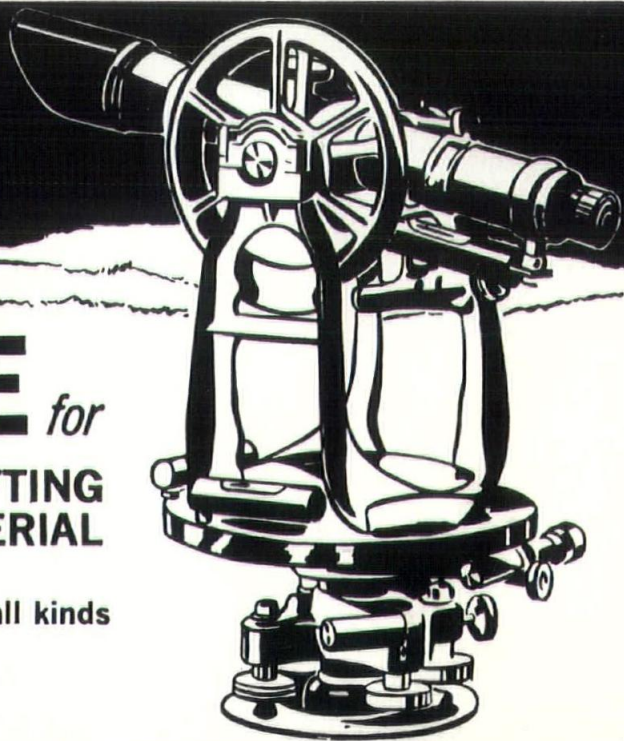


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